Exclusive *Neal Adams* Interview!

Spooky

The Warren Fanzine

No 1 Vol 2

3.50/$4.95

You have in your hands ..... the first issue of Spooky.

Welcome

Welcome to my world of Creepy, Eerie and Vampirella.

In this 36 page, issue I am lucky (!) enough to have two interviews. One with the legendary **Neal Adams**, and the other with the Warren award winning **T. Casey Brennan**.

Wow!

And, the wonderful **Nick Cuti**, begins a regular Spooky Column - **Cuti's Corner**!

Over the weeks and months, I have been collecting some great, new interview material - all exclusive to Spooky. Some of the Warren greats. So, watch this space!

And, as always, I need to thank John Anderson at Soaring Penguin, and you, for buying Spooky!

I hope you enjoy this bumper issue, and thank you again for your support.
Spread the word!

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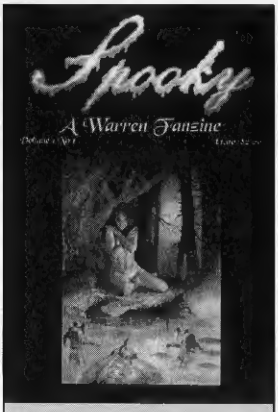
Piers Casimir



Spooky

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40th Anniversary of Creepy

by Piers Casimir-Mrowczynski

Look in your cupboards, search through your attic, clear out the garage. Even look under your bed. You may be surprised at what you find. Amongst the dust and toe nail clippings, there might be some treasure. **Warren** treasure!

Forty years ago. The moon shone, the owls hooted, and the graveyard stirred. Then ... the mists cleared, the owls were silent and with a great heave and a strain, a tombstone split, and belched forth the first issue of a new horror magazine. A horror magazine that was different. A horror magazine that was black and white. And a horror magazine that featured the very best artists of the day. **Creepy** was born!

Creepy was what we had waited for. **EC** horror was dead. And a new generation wanted a new style of horror. **Creepy** was that horror. And **James Warren** was its father. Its mother? We shall never know!

The first issue, created **40** years ago this year, featured such artistic and literary greats as Jack Davies, Joe Orlando, Al Williamson, Reed Crandall. But there were more! Frank Frazetta, Angelo Torres and Archie Goodwin also made amazing contributions. Now if you haven't heard of those legends, you haven't lived. Literally!

During the 60's, 70's and 80's, Warren, the publisher, produced some truly outstanding horror. Not just the usual pre code type horror, but real, well thought out and beautifully presented horror. Horror that was delivered in an over size black and white format. And horror, that included some of the best cover art in the business. Then or now.

Some say the first **Warren** efforts were an attempt to copy the days of EC. Perhaps some of the names were the same, but the content and approach was different. Content reflecting a **new generation**. A generation that wanted less text, perhaps more subtlety and more graphic realism. And that fantastic black and white art. A black art indeed!

Like all great horror comics, Creepy had a host. **Uncle Creepy**, to you and me. Uncle Creepy was a feisty old devil. He had a great sense of humour, but you certainly wouldn't want to mess with him. He helped set the scene for over 140 issues, over almost twenty years. Where is he now? Probably propping up a grave stone somewhere.

Uncle Creepy had a cousin. **Cousin Eerie**, to be precise. Hosting **Eerie**, another Warren magazine. The traditional horror of vampires, ghosts and ghouls continued. But Eerie developed a more science fiction, new world edge to it. A world where post apocalyptic mutants reigned.

Then there was **Vampirella**. **Vampirella** was like nothing else. Vampirella was born, a vampire, but more than that. A good character. Someone with compassion. And also a vampire that you would want as a friend. Definitely! The first issue sported the great **Frazetta** cover. The content was a little light hearted. But over the months Vampirella found her true form. A character of sophistication, eventually drawn by the superb **Gonzales** – one of the many great artistic talents Warren would introduce to the world.

Of course, after **Creepy #1**, Warren didn't rest on his laurels. Fans were to see many great stories, written by some superb writers, and drawn by some exquisite artists. Toth, Colan, Wrightson, Auraleon, Corben, Grandenetti, Cuti, Sutton, Ortiz, Esteban, and more. Masters of their art, from all over the world. And there were those great Creepy **covers** too. Beautiful offerings from Enrich, Ken Kelly and Sanjulian, to mention just three. Covers that would depict true gothic horror. Collectors items even today, that beckoned the reader to enter, and join the party!

So! The three great Warren titles of **Creepy**, **Eerie** and **Vampirella** are what you might find lurking.

It wasn't all perfect for Warren. They had their good times and bad. Many remember the reprinted stories they used. Of course, it was great to read old favourites again, but sometimes you could have too much of a good thing. But their were the true classic stories as well.

Everyone has their Creepy favourite. Mine ? Maybe ... **ThrillKill**.

ThrillKill, (**Creepy #75**) rendered by the superb **Neal Adams**, is a must read. A tale, superbly told, superbly drawn, superbly delivered, of an unhappy young man. An unhappy young man who decides to get a rifle, and mounts the roof top, and shoots at people. Why? Perhaps we never entirely find out But perhaps we do, to some extent at least, understand. Sounds like a familiar story? Scary too. So this was not just the vampire type of horror, this was something more. This was horror written in the days of the cold war, the neutron bomb, when an apocalypse seemed just around the corner. This was also a world where the crime and grime, depravity and degradation of the New York low life featured too. Sometimes the atmosphere was so real, so poignant in these stories, that you almost felt you were there. But sometimes wished you weren't.

So what became of Creepy? Times changed? Maybe. Warren got tired? Maybe. Perhaps Uncle Creepy just needed a bit of time back at the crypt to rest, gather strength, pick his teeth, before the next great **Warren** offering.

Did you find any old copies? Do you want to go and search some out ?

I say do it. Find them, read them. Absorb the atmosphere. Breath the despair. Spread the word.

Others may not know what they are missing !

Happy Birthday, Uncle Creepy!

Voices from BEYOND

" **What** a great fanzine Spooky is, and what a great tribute to Warren magazines. I read Issue #2 from cover to cover, and loved the whole feel of the magazine. You have produced a thoroughly professional publication, and I'm really sorry I didn't know about you until Issue '1 was sold out.

Loved the covers of Blazing Combat on the back cover - I never got around to collecting those. I do have every single copy of Creepy, Eerie (except Eerie #1 of course but I don't think it really counts) and Vampirella. I started collecting them in June 1973 with Vampirella #25 (I had never seen abything like it before) and kept going until the business collapsed. I also bound all my copies into leather-bound books so I have a handsome library of Warrens adorning my bookshelves, and when I want to read them I just get the book off the shelf. I never got 1984 (which became 1994 if I remember) which I think is a shame now - perhaps I'll start collecting them again. I agree 100% on the Warren Companion - it's a must for any Warren fan. Good review. Although I liked the article on the many artistic versions of Vampirella (and Gonzales is still the best for me too) I cannot agree with you that Harris never produced any good artistic renditions. What about Joe Jusko's superb Blood Lust story - painted art that stands way above most comics. I also thought Mike Mayhew's Vampirella was excellent at the start of the latest series (just ended). And Michael Bair's Vampirella is the sexiest in my book.

One final point (bit of a moan but don't take it out of context). Please can you avoid drawinjgs behind text - I'm getting on now and I find it difficult to read. And the way the text moves across the page on pages 14, 22 and 23 I also find confusing as you sort of go 'through' the picture - could you keep it in columns like the rest of the magazine. "

Mike Grace

"... **liked** the cover again. Very nice. Another of your paintings, I presume? What will you do when you run out of them to use for the covers? Hopefully we will see all you do have to show.. Also loved the Blazing Combat covers on the back. I have that paperback collection but none of the original issues, which I have to get somehow, someway. But ebay prices are usually too over the top for me. Of much interest to me was the info. on Yesterday, Today...Tomorrow. Wish it had come to pass. Liked the cover art repros as well. So that was Sanjullian. Did this appear elsewhere on a Warren title? I have a foreign Sanjullian collection somewhere around here but I don't believe this is included. Lots of romance, adventure stuff along with Warren in that book. Interesting that there were no other traces of the last three tales. Makes one wonder if there are enough unpublished Warren tales to make up a nice collection. That would be something! Nice little feature on the Vampirella artists. I enjoyed most of the depiction's of the artists represented, although I always had a special fondness of the Sutton, Gonzales (although not the best narrative illustrator), and even Royer. Who was the artist who drew her naked in a later issue. I remember when that came out and people were talking nonsense about a curse or something, as the artist in question was rumored to have died in a car accident directly after finishing the story..Urban legend? Mix of fact and fantasy? Print runs/sales info. is interesting to me for any of the lines published by Warren if you have it. Perhaps we will see that in the future?"

Bob Warner

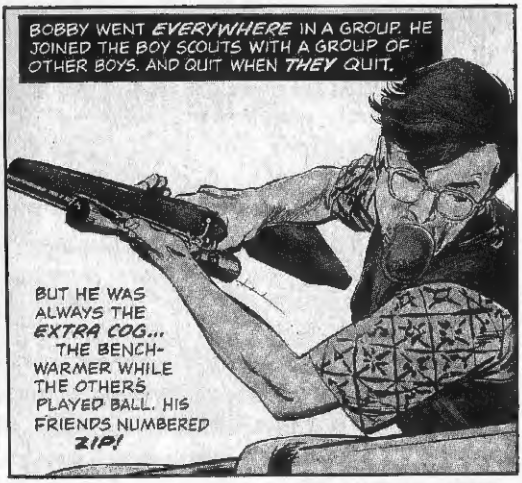
Spooky is lucky enough to present an exclusive interview, with

Neal Adams.

Neal is a very busy man, but he graciously agreed to give an interview. We focussed on his Warren work, but he also talks about his many current projects too.

Featured here, are panels from his famous Thrillkill story.

Enjoy.


BOBBY WENT EVERYWHERE IN A GROUP. HE JOINED THE BOY SCOUTS WITH A GROUP OF OTHER BOYS. AND QUIT WHEN THEY QUIT.
BUT HE WAS ALWAYS THE EXTRA COG... THE BENCH-WARMER WHILE THE OTHERS PLAYED BALL. HIS FRIENDS NUMBERED ZIP!

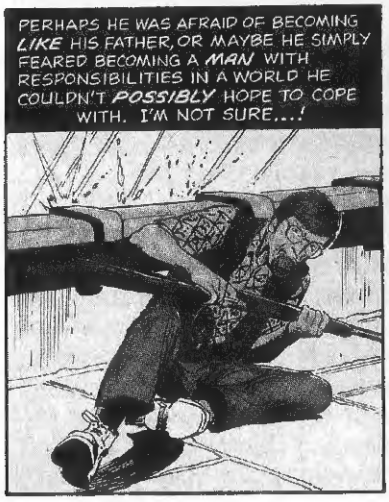
The

Neal Adams

Interview

THE BOY MUST HAVE HAD SUICIDE IN MIND WHEN HE CLIMBED ON THE ROOF. THERE WAS NO ESCAPE ONCE HE STARTED FIRING.
BUT WHY?! HIS FATHER? LACK OF FRIENDS? WHAT?!

"People don't usually - how shall I put this gently - tell Neal Adams how to design stories. They figure I'm going to do a good job."


PERHAPS HE WAS AFRAID OF BECOMING LIKE HIS FATHER, OR MAYBE HE SIMPLY FEARED BECOMING A MAN WITH RESPONSIBILITIES IN A WORLD HE COULDN'T POSSIBLY HOPE TO COPE WITH. I'M NOT SURE...!

HE WAS, THEN, WHAT YOU WOULD TERM A VICTIM OF SOCIETY?
NO SIR! HE WAS A VICTIM OF BALLISTICS. I PREFER TO BELIEVE SOCIETY WOULD HAVE FOUND A LESS PERMANENT WAY OF BRINGING HIM DOWN FROM THE ROOF.

the Neal Adams interview

" A genuine, honest, sometimes amusing, and astute, master of his arts."

What follows, is an exclusive to Spooky .... a fascinating insight, into the thoughts and mind, of the great Neal Adams.

PC: Thank you very much for letting me talk to you I've put together some questions.
NA : You ask the questions, I'll give you the answers as best I can.

PC. First of all can we talk about the story you did in Creepy #32, Rock God?
NA: OK, the Harlan Ellison Story.

PC. I don't know how good a memory you have .... If you recall all these stories reasonably well!?
NA: I have a memory in certain areas, and in other areas it's terrible.

PC. I've been digging out all my old copies of Creepy and Eerie etc.
NA: Please don't use the word 'old' too much. [Laughter].

PC. OK, My 'classic' copies, and when I first looked at 'Rock God', which I haven't done for a little while, I thought, 'Wow!'. It is quite a spectacularly drawn story, and I was wondering how you went about visualising it before you put it down on paper.
NA: Well, I guess from the point of view of dealing with the story, **Frank Frazetta** had painted a cover for '**Rock God**', and I got a copy of the cover that Frazetta did. And I wasn't sure that the cover was actually done for '**Rock God**', but it was the cover that was going onto the magazine. So, I had to contemplate whether or not, within the story, the illustration that Frank had done, totally answered all the questions. And in the story, it didn't seem, in fact, that it did, because this creature got to be such an immense size... of an over powering quality, that the creature that Frank did, you could say was maybe eight feet tall, or maybe even twelve feet tall. Certainly not the dimensions, the quality, the nature of the **Harlan Ellison** description. So I realised, well.... I would end up failing to match the nature of the character that Frank had drawn. I thought I would try to keep as much of the quality, of the anatomy and the look of the character, as Frank had done, while turning it into what I thought Harlan was looking for. That was my first problem. Once that was resolved in my mind, the question of the Druids.... What it was like in those ancient times, or what the sacrificial elements were, became a problem, and the only remaining problem, because the rest of it was pretty much standard fare for me.

I think that the contribution that perhaps I might have made, in my own mind, was that terrible 'slicing device', that the high priest was going to use to kill the poor virgin on the slab there. That to me was a design concept that made the story unique. And, you know, in story telling, you have this concept of 'establishing shot'. And what you

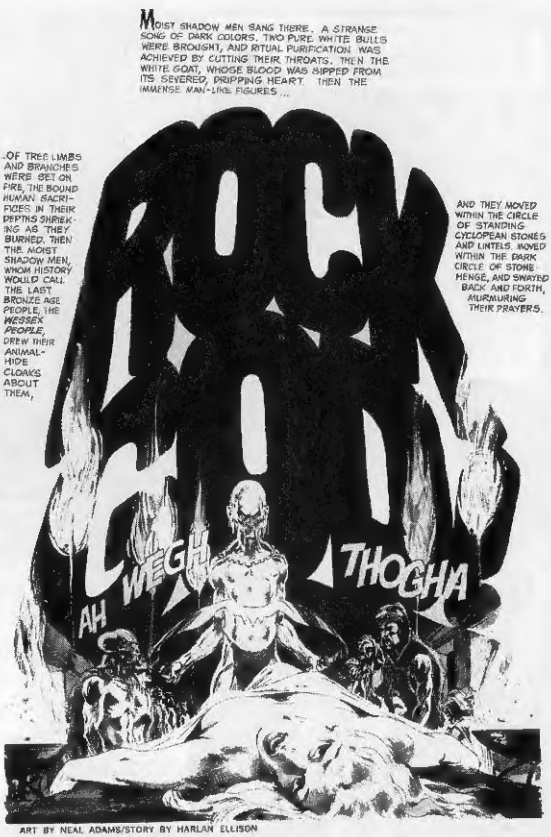
try to do in your establishing shot, is set a tone. And by creating this device in the hands of this fellow, a tone was created that at once said, 'old and ancient, and still alien, and foreboding'.

And I think, in some weird way, that picture coloured the rest of the story. And so, it was my desire, to set a tone there, and then, when we brought it into modern times, to try to throw such character into it, that would cause people to become concerned, in a visual sense, that we were talking about real people, not just some archaic god like devices. So when we got into the modern times, I made the people very, very modern, for the time. Very, very human, and, very, very.... as much as I could, like real people. In doing that, I made the fellow with the glasses, look like **Jim Warren**, who was the publisher of the magazine. And by doing that, I felt I had touched a little bit of humanity, because Jim does have a certain character. One may like him, or not like him. He certainly is a type of person. And by doing that with him, I then switched it, from, "Oh, here you have, this ancient times, sacrificial alter, blah, blah, blah", and, now you have a real person. In between you have, the history .... the story.

So I felt, those two parts, those two contributions, beyond whatever else I could do as an artist, those two elements added a colour to it. They only sit in a couple of parts of the story, and one, doesn't necessarily, in their mind's eye, edit them, and say, "these are critical moments", but now, as I relate them to you, I think as a viewer, you say, "Oh, yes. I did notice that blade. Yes, I did notice the character of that guy". Set in a space and time, that did cause me and you to relate to it. Hopefully it was a decent job.

PC. Did you have total freedom, in terms of the way you laid out the pages?

NA: Perhaps just a little bit more freedom than I preferred. I wasn't given a script. I was given a short story, with the admonition, that **Harlan Ellison** required that I do the job, otherwise he wasn't going to allow Warren to do it. So, there were certain odd and curious responsibilities on my shoulders. I thought that, based on that responsibility, Harlan would perhaps give me a script, but he didn't. He provided this story,


MOIST SHADOW MEN SANG THERE. A STRANGE SONG OF DARK COLORS. TWO PURE WHITE BULLS WERE BROUGHT, AND RITUAL PURIFICATION WAS ACHIEVED BY CUTTING THEIR THROATS. THEN THE WHITE GOAT, WHOSE BLOOD WAS SIPPED FROM ITS SEVERED, DRIPPING HEART. THEN THE IMMENSE MAN-LIKE FIGURES ...
OF TREE LIMBS AND BRANCHES WERE SET ON FIRE, THE BOUND HUMAN SACRIFICES IN THEIR DEPTHS SHRIEKING AS THEY BURNED. THEN THE MOIST SHADOW MEN, WHOM HISTORY WOULD CALL THE LAST BRONZE AGE PEOPLE, THE MYCENEK PEOPLE, DREW THEIR ANIMAL-HIDE CLOAKS ABOUT THEM,
AND THEY MOVED WITHIN THE CIRCLE OF STANDING CYCLOPEAN STONES AND LINTELS. MOVED WITHIN THE DARK CIRCLE OF STONE HENGE, AND SWAYED BACK AND FORTH, MURMURING THEIR PRAYERS.
ROCK GOD
AH WEGH
THOGHA
ART BY NEAL ADAMS/STORY BY HARLAN ELLISON

which I broke down into a comic book story. It wasn't that difficult, but along with doing it that way, my requirement, by the nature of it was, was to lay out the story. People don't usually - how shall I put this gently- tell **Neal Adams** how to design stories. They figure I'm going to do a good job.

[PC: I'm sure they are right]

PC. Do you remember how long it took you to draw the story ?

NA: Longer than I wanted, whatever that was ! You know.... When you slip between times like that, you have to reference things. You have to have at least some modicum of stuff that you can relate to. The research books came out and that does absorb a fair amount of time. It's so much easier to do super heroes and put fake costumes on them, and have them fly around imaginary cities. Whatever the time was, it was twice the normal amount of time.

DIS WOKE... HUNGERED FOR HIS BODY. TIME IS A PLAYTHING FOR THE GODS. GODS CUP IT AND MOLD IT AND USE IT. TIME CEASED ITS MOVEMENT. DIS CALLED FOR HIS BODY. SEVEN GREAT RELIGIONS WERE GUTTED IN THAT MOMENT. WITHOUT TIME. AND DIS TOOK BACK WHAT HAD ALWAYS BEEN HIS.
WITHIN THE CORNERSTONE THE BLACK SOUL MOTE GREW!
IT FLOWED BLACK AND STRONG. THE BUILDING SHAPED ITSELF, AND INSIDE ITS GROWING BODY FRANK STEDMAN KNEW A MOMENT OF MADNESS BEFORE HE WAS ABSORBED INTO THE ROCK-FLESH OF DIS.
DIS CAME ALIVE, AND REPLACED HIS SOUL. AND ROSE. AND DARKNESS WASHED UP AGAIN FROM THE CONCRETE COVERED EARTH THAT WAS HIS ESSENCE. ABOVE THE CITY THE BULK OF DIS ROSE, SPRAWLE-LEGGED ENORMOUS. ALL THIS WAS ROCK. ALL THIS WAS FLESH OF HIS FLESH. ALL THIS BELONGED TO DIS, TO BE ABSORBED, TO PERMIT HIM TO GROW AS HE HAD NEVER GROWN BEFORE. TO FEED DIS. NOW MEN WOULD KNOW WHY THE ROCK GOD HAD GONE TO SLEEP.

PC. Something I've noticed is, that, you always capture the expressions on peoples faces so well.

NA: I perhaps, like everybody else, are a fan of, first of all, human beings, and second, the world of film. And when a director ignores the expressions and the close ups, you might as well take the film and throw it in the garbage. I think that may be true of a lot of comic book work. You get a lot of good drawing, and a lot of good background, and a lot of good excitement. But then when it comes to the people, and you're trying to read what's going on in their faces, and you can only do that by reading the writer's balloons, I think that you loose 50% of the job. So for me, in some weird kind of way, I have a 50% advantage over everybody else that doesn't do that.

PC. Could we talk a bit about, 'Thrillkill', which I know, probably everyone wants to talk to you about.

NA: Well, no, not on a daily basis [laughter].

PC. That's probably a relief to you ! Does it surprise you that there's still interest in it, some years later ?

NA: I guess it does. I mean, I've actually had people analyze the **Thrillkill** story, panel by panel. To the extent that... I want to read

it ! I'm amazed that people find some of those things in there, that they do find in there.

Remember, I came from doing a syndicated comic strip, based on the **Ben Casey** TV series. I did the syndicated strip, for 3 □ years. Since it was a TV show, and it was very much a soap opera that you watched in the evening. It was about a neurosurgeon, who was truculent, and had some difficulty being nice to people, which I can easily relate to !

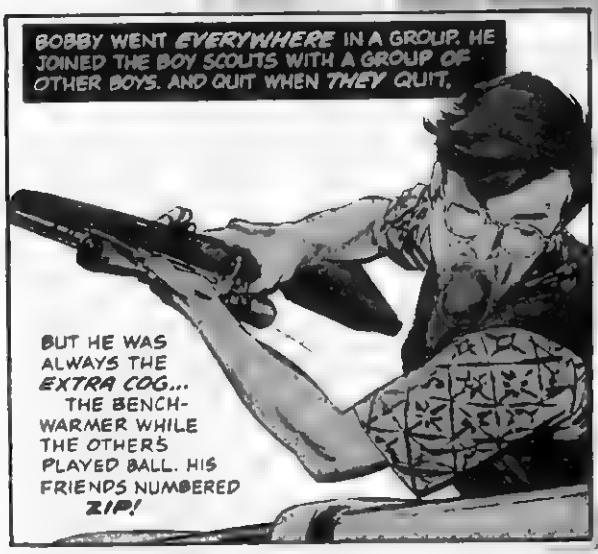
When you do a strip like that, you tend to have the scripts, especially with a syndicated comic strip, not be very exciting. People don't punch each other, or sacrifice virgins. They're generally arguing, and having some difficulty with one another. My goal as a comic strip artist was to make it interesting. And for those people who know the strip, it was interesting, and perhaps one of the more interesting strips. I've got a few awards for it. People remember it still, and part of the reason that it was interesting, is because one of the things I learned on it... You can take something that may seem mundane, and by the way you show it, make it extraordinary. I certainly had the job of making the mundane, seem extraordinary.

For example, one daily, had a conversation between two people, in an upstairs bedroom. It was so slow moving, and so impossible to actually create anything out of, that what I did was, I pulled my mental camera outside the window of the apartment into a tree, where I had a squirrel. And it was a squirrel who had a nut in his mouth, and he gave the nut to another squirrel. Obviously a female squirrel who had come by, and the female squirrel, in the third panel, ran off with another little boy squirrel, to the disappointment of the first squirrel. So I made a little story out of these squirrels. While inside through the window, the characters acted out their dull lives. Because, in perfect honesty, the dialogue was so incredibly boring, there was no story there. For that day, I entertained the reader by doing that thing. Similarly, and I'm not using that as the perfect example, because obviously it's more an anecdote, that shows another thing, you do have to do things to get peoples attention. And sometimes through those things can seem very mundane, the way you do them, the nature of the presentation, can still shock people.

I did a thing with the Green Lantern / Green Arrow. One of the things I noticed when doing comics was the idea that you do SuperHeroes and they do all these incredible acts, and somehow those actions start to become not interesting at all. So within the script, there was an event where some teenagers were on a street and Oliver Queen was coming down the street, and they accosted him, and one of them had, of all things, a crossbow. Oliver ignored them, and for ignoring them he got a Quarel in his shoulder (a cross bow arrow). It didn't go into his heart. I made it very clear that it didn't kill him. It went into his shoulder. A Quarel is not as long as an arrow. In the panoply of violent events that happen in comic books, this should only have been the smallest of events, seen in the background. But up close like that, and the shock on Green Arrow's face, then his subsequent inability to get anybody to help him. Trying to stop people on the street. Trying to stop an officer, who basically ignores him. He can't get a cab. He finally goes into a hospital, and he's got this thing sticking out of

his shoulder, and the nurse there wants him to fill out these papers, and finally he falls across her desk. That's taking an event, and turning it into something that you must look at, and must view. Thoughts have to go through your mind. It's a real thing happening.

In **Thrillkill**, when that bullet rips through that women and comes out her lower belly, there's something about that shot and other shots that just shock the hell out of you. You can't look at that drawing without being shocked. I'm not saying everyone that looks at it feels a bullet rip through their lower gut, but there's something akin to that there. You know you've never seen that before. Maybe if you were in some terrible place, and it happened in front of you, you may have seen it in real life. We don't ever see that. So, the images, and the tracking of those images, make it very, very real. Not like a movie. It's more dense and closer to the viewer. You're seeing it played out. Not in slow motion, but in the slow motion of the mind, where you slow it down. There's nothing there to imply some sort of weird effect going on. You're seeing it as clear as you could possibly see something, and these things are happening right in front of you, and you can't pull away. You can't hold the comic book across the room. So people do in fact, get the impact of what is going on in a very, very strong way. I would make the argument that that can be done all the time. And that it really has to do with the choices that you make, and how you tell the story. I've told many, many different stories. The opportunity was there to do that story.


BOBBY WENT EVERYWHERE IN A GROUP. HE JOINED THE BOY SCOUTS WITH A GROUP OF OTHER BOYS. AND QUIT WHEN THEY QUIT.
BUT HE WAS ALWAYS THE EXTRA COG... THE BENCH-WARMER WHILE THE OTHERS PLAYED BALL. HIS FRIENDS NUMBERED ZIP!

I didn't make too much of it, but I did do things that I had learned doing the Ben Casey comic strip, that you can grab the readers attention and focus them on an event. And you could add onto that by, for example, the killer who was on top of the roof. Only in the case of that guy, did I take photographs of a person, and use the photographs as the basis of my drawings. Other people were just drawn. The reality of that person made just one step above the other people that you saw in the pictures, made that person more real, and it was almost as if you were looking at photographs of a real person who was really doing this, and, mentally seems out of place. And he does these little things, like takes a bite of an apple, puts it on the roof, marks with a crayon, the last person that he shot. Then he sits quietly with his back to the wall, and you know he's going to kill again. And it becomes very, very hard to contemplate the whole thing. It pulls you into a kind of reality.

First of all, when you're watching television, you have a box around the television, and

you re calmed by the box. At a movie theatre, and you look at the movie screen, and you're surrounded by a darkened theatre, and you're with many people, you have that to fall back on, to respond to. When you pick up a comic book, you expect to be entertained by comic book stuff. Suddenly, when you're smashed in the face with a kind of reality that you don't expect to see, you're just taken aback. "Where am I ?!". "Am I reading a comic book here? I'm seeing a story, that seems so damn real ! ".

So it throws you, and I understand that, and that's all intentional. It's my terrible, viscous mind.

PC. Where did the idea for an apple come from ?

NA: It was in the script. The script was very, very well done. Very calculated, and of course they wanted to get me to do it. And I think probably, once it was done, the writer contemplated, " Gee, what if I had other people do it ? I don't think I would have gotten quite the same thing. " That sounds like me bragging .... And I'm afraid it is !

PC. Voodoo Drum, was in an early issue of Eerie. I'm no expert, but it looks to me as if it's all been done in Pencil. An unusual style ....?

NA: If you look at all the jobs that I did for Warren, except for maybe one or two cases, every job was done in a different style. And that was intentional. In a way, it was a way for me to

experiment. I had done the syndicated strip .... experimented in the strip. Here I had individual stories. One story was done with ink and magic markers. One story was done with pencil. One story was done in wash. They were essentially, all done in different ways. One was done with an experimentation of panel layout - the story about the old man who gets the young man's body. And the idea of that story [**"Fair Exchange"**] was an experiment in page layout. Each page had a basic different design concept, and some quite radical. No two pages were the same, except that the last page in the story was done in a typical page concept, which had no design idea. And that was the uniqueness of that page, "It had NO idea". All the rest of the pages, "had AN idea". Yes, **Voodoo Drum** was done all in pencil, from beginning to end, and it was all done with photographs, or I certainly began with photographs, and the guy who plays the hunter, was a guy I had gone to High

School with, **Ken Stytzer**. He was the antagonist of the story.

PC: Was the other character modelled on your self, in terms of how he looked ?
NA: "The guy with a beard ? ". No, that was **Ken Stytzer**. A number of people get us confused. Ken and I were both in school together. We were both a little chunky, and we both grew beards at the same time, so I've used Ken in a couple of places. I did him in a Batman story and another story. People think that that's me, and it's not me at all. If you look at the drawings of myself that I contributed to Warren, when I did the Frazetta drawing, and Harlan Ellison , and you compare it to that fellow, the similarity is that we both have beards, and we have a nice crop of hair. Beyond that, the faces are actually structured quite differently. People still think that that's based on photographs of me.

STORY: DOUG MOENCH ART & SCRIPT: ALCAZAR and NEAL ADAMS

PC: It's a great story. I love the drawing that you've done. I don't know if you've seen it recently ?
NA: People shove it under my nose constantly. I'm forced to make comment on them, as old as they might be. And you may know that there was a book done here, in the United States, based on the Warren stories, based on all the work, and I have a chapter there, and I was asked to comment on each story. So I've been through a process similar to this recently.

PC: Do you find it wearing, at times ?
NA: No, because these two, are the only two times, that book, and this one we're doing here. Personally I think that an examination of the work that was done in those books, while, I would say there's a lot of stuff that was total crap. There was also a resurgence of **Alex Toth**, there was a number of guys that you would have to consider to be very much like the old **EC** artists, at a time when you would have said, "Well, that'll never happen again". Suddenly to have that kind of a magazine, or those kinds of magazines appear, was wonderful. What a wonderful opportunity. So I was out to show off a little bit.

PC: Do you remember, Schreck First Night of Terror ..... ?
NA: Yes, although I will tell you that I did not pencil that story. It was done by **Vincente Alcazar**. I

inked most of it. I didn't ink all of it. We did, what we call a 'crusty bunkers' story, but I did a lot of it, and a lot of it had to do with the fact that **Vincente**, who pencilled it, was anxious to get more work. And he had done some work, and had inked it himself, and he was not getting that much approval, and not that much indication that he would get additional work. At that time he was working in my studio doing some advertising work, and taking a desk, and asked if I would ink the story, so I inked most of it. I got some other people to help me. I didn't change it. You know, there was an awful lot of him there, and there was a fair amount of **Neal Adams** there. Something like that will get you additional work.

PC: Moving on to Vampirella. In #44 you did a Frontis, with a monster and Vampirella...?
NA: For me, who is a storyteller, I don't think of myself so much as an artist, I have to have something to draw. It's never my intention to decorate a page. And so I was a bit thrown by the assignment or request. And having said yes, I was hard put to come up with something, but knowing that guys do like good looking girls, that was the basis of, "what should I do ?". "Well, I'll have a good looking girl Vampirella. Looking as excellent and wonderful as possible, and then have something threatening her". I boringly found that the opportunity to do a one eyed monster was the perfect opportunity to display her nubile form. And so I did it. I confess ! If there's somebody reading a book on my way to eternity, then accuses me of having no soul, and a simple purient interest on that one, I would plead guilty !

PC: Were there any issues in your own mind about how you drew her face ? Did you draw her as you wanted her to be ?
NA: No, I thought of her as, Frazetta being the ideal, and my version of what Frazetta would be, if it were **Adams**. I don't have a really big ego, I don't really have to. I have a lot of fun all the time. I very much appreciate other people, and Frank is someone you can really appreciate. And I would look to him as being the direction that I was going. That wasn't really a Frazetta drawing per se. In my mind at least, it was inspired by Frank.

PC: We were lucky to get a story from you in Vampirella #1 ? (Goddess from the Sea)
NA: Well, I don't know if you call it lucky..... but, indeed I did ! The thing about it is, as I went on,

I was no longer doing my syndicated comic strip. I then had made a portfolio to do illustration work, and it took me six months to do that, and at the end of six months, I took my portfolio around, left it in one advertising agent .... somebody made it disappear. And now, I was up the creek, without the paddle.

Even though I regularly did advertising work, advertising work is not steady, and so I went, and sought out comic book work. I thought, this **Warren** thing - maybe I can pick up some work there. It looks like fun. It looks like the old EC stuff. So I picked up work at **Warren**. Only problem was, my own desire to do something experimental, caused me to handle each story uniquely, or as uniquely as possible. The only difficulty with that, was that most of the stories were six pages long, and as a person trying to turn out some production, and get paid some money, to support his family, that wasn't a great way to work. So, in the middle of all that, I went to DC Comics. I picked up some work at DC Comics, where I could get a 16 page story, or a 20 page story, and sit down for an extended period of time, and turn that out. Which beggared the Warren money, and certainly made the extra work I did on a Warren story to be detrimental to earning an income.

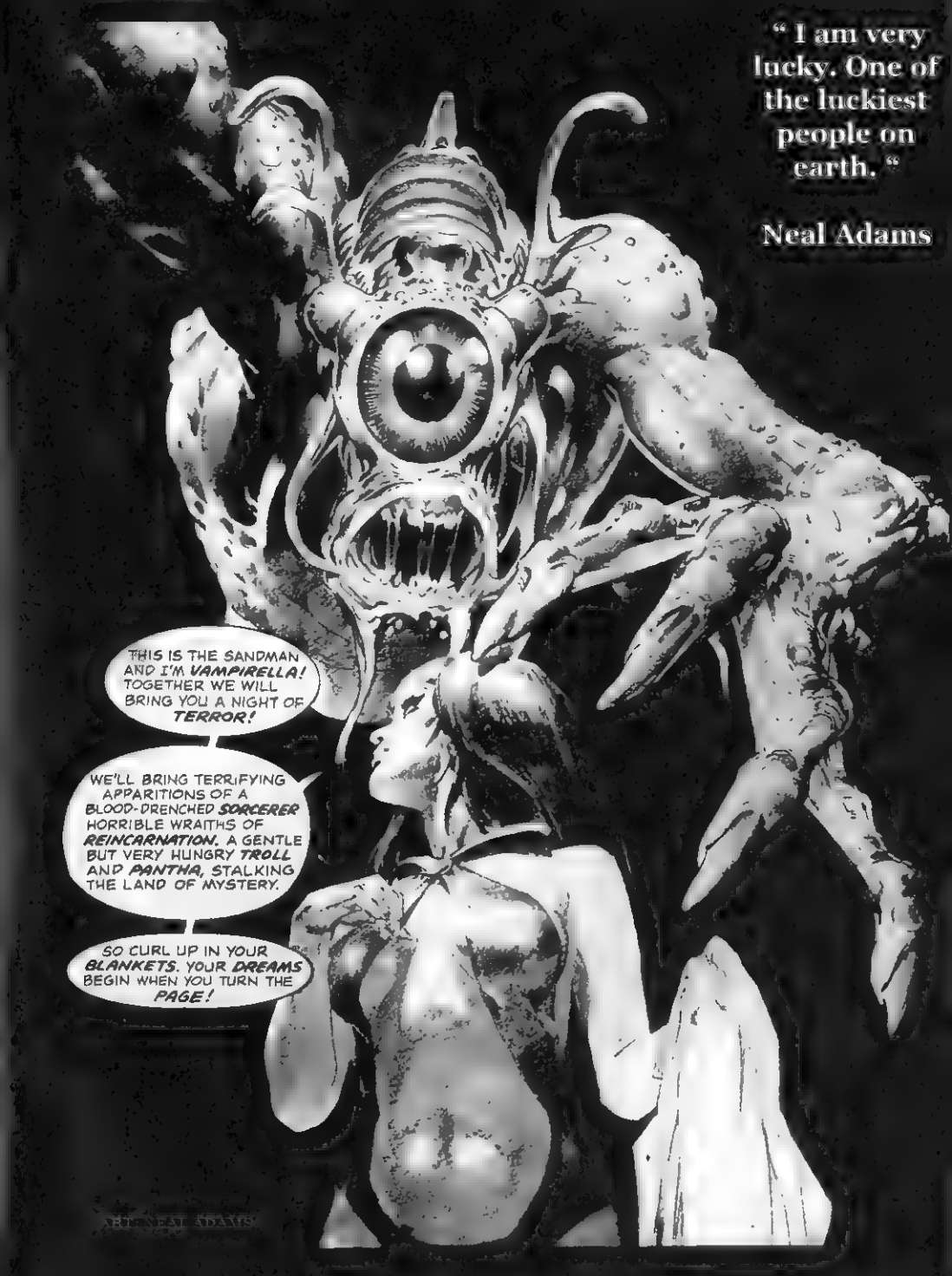
So here I was, doing much better at **DC Comics**, and the work I was doing for Warren was dragging me down. So, at the point that I did the **Vampirella** story, I had pretty much decided I wasn't going to do any more stuff for Warren. Only because, I made half the money in twice the time. And then they asked me if I would do a **Vampirella** story. They wanted to launch the magazine, and they wanted a nice, sexy story. And, Gee, they had been nice to me. They gave me work when I needed it, so why don't I go ahead and do it ? And admittedly I did it the cheap way, in pencil ! | Laughter |

PC: It's very effective.
NA: It's effective and seems conscious, but it's not conscious at all. It's a way for me to excuse myself, for giving them a piece of artwork, that people would appreciate, but at the same time doing half the amount of work !

MONSTER, PREPARE YOURSELF! THE GATES OF HELL YAWN WIDE FOR YOU! NO MORE WILL YOU FEAST ON BLOOD OF THE INNOCENT!
YOU MAY DESTROY ME, COUNT VENETO, BUT YOU'LL NEVER BE FREE OF ME!

PC: It works very well. There's a fight scene in that story, which I think is just superb. Again, because there's so much emotion in the faces.
NA: Well, you know .... I try to do a good job !

PC: Were you geographically at the Warren office, or working else where ..... ?
NA: No, I've always been a freelancer, and rarely at a place. I


" I am very lucky. One of the luckiest people on earth. "
Neal Adams
THIS IS THE SANDMAN AND I'M VAMPIRELLA! TOGETHER WE WILL BRING YOU A NIGHT OF TERROR!
WE'LL BRING TERRIFYING APPARITIONS OF A BLOOD-DRENCHED SORCERER HORRIBLE WRAITHS OF REINCARNATION, A GENTLE BUT VERY HUNGRY TROLL AND PANTHA, STALKING THE LAND OF MYSTERY.
SO CURL UP IN YOUR BLANKETS. YOUR DREAMS BEGIN WHEN YOU TURN THE PAGE!
ART: NEAL ADAMS

The Frontis from *Vampirella* #44

spent time at **DC Comics**, but more, I think, as an infiltrator. But no, I didn't spend any time at the **Warren** offices. Nor did they have desk space, nor would I have used it.

PC: Did you have a preference for black and white, over colour , or was it just what you were doing at the time ?

NA : Well, Warren did black and white. I don't have a preference. I guess I don't think of it that way. From my point of view, art, is art, is art. And, the less you call it art, the better. What it's suppose to be, is an artist having a good time, having as much freedom as he can possibly find. So for me, this is the privilege of doing comic books. It's a release and relaxation of all the things that one is forced to do, that I don't really get involved in the question of whether, this thing is better than that thing. I'm just lucky to be doing this.

So, on an individual basis , if there's a project or thing that I can do, that I'm going to appreciate more, or perhaps make some more money, then I will as likely do that as anything. But, I don't make a fine point of it. Yes, I like to work in colour. Yes, I like to work in black and white. Yes, I like to do zipa tone. Yes, I like to work in pencil. I like to do it all.

It's sort of like asking me, what do I think of music .... Do I have a particular favourite kind of music ? No. I like all music. If it's good. As long as it's not chamber music or rap. Even some rap I like. I'm very open to all of this stuff. I don't even make the judgements on artists. If an artist is good, then it doesn't matter what he is doing, as long as he's doing a job that excites me. So, I don't make those fine distinctions.

PC: Finally .... Can I ask what you're doing at the moment ?

NA : I'm doing many things. But my favourite project is a project, that's called, **'A Conversation between Two Men in a Bar'**, or, **'A New Model of the Universe'**. It's very boring, I don't recommend it to anybody ! And, when it comes out, first of all, unless you're smart, and then, second, unless you're interested in **science** at all, and I don't expect anybody to be interested in science, theoretical physics and stuff like that, I don't recommend you buy it. On the other hand, if you're fairly smart, and you do have an interest in science, and you watch the Discovery Channel, and you have an interest in new things, new concepts, and it might even occur to you that maybe even an artist might stumble across something new and different - maybe cause science to make the next jump in evolution. If you think that that's even barely possible, this would be a great project.

It's about 125 pages long, two guys in a bar, having a conversation, and you can see how that would lead to exciting reading ! [Laughter] And behind it, there are so many ideas I couldn't express in 125 pages after I did it, there's a series of writings, that take up the back of the book. About 80 pages of that, and then there's a **DVD**, that's about two hours long. Because I now have a graphics studio that does stuff on video and computer, we're able to do some really nifty stuff. Easily as good as the stuff you see on the Discovery Channel. And discussing ideas that are totally new and different. And to me, that's the best thing. I mean, it's the best thing I've ever worked on. It's the most interesting and absorbing, and it's taken me a

" Well, you know ... I try to do a good job ! "
Neal Adams
KIDS COMPLAIN A LOT THESE DAY ABOUT THERE NOT BEING ENOUGH IN-SPOTS TO MEET KIDS OF THE OPPOSITE SEX ! WELL, PUT ON YOUR SHADES AND COME DOWN TO THE BEACH FOR A MOON-TAN ! BUT I CAN'T PROMISE YOU JUST WHAT KIND OF FOLKS YOU'LL MEET ! FOR INSTANCE, LIKE THE
GODDESS FROM THE SEA
HER SKIN, BLUE-GREEN AS THE WATERS OF HER BIRTH, SHOWN MAJESTICALLY UNDER THE SPRAY OF MOON BEAMS..
HOLY...! IT'S A GIRL! AND SHE'S HEADED THIS WAY!

ART BY NEAL ADAMS/STORY BY DON GLUT

long time to do it. It started out about 35 years ago.

The scientific community came to the conclusion that all the continents on Earth were on one side of the Earth. And there was this big giant island. It took them about three years, but they finally named this big, giant island, **Pangea**. As an artist, I looked at it and I thought, I understand the continents being together, because they look like they fit together. I can see that. But, on one side of the Earth ?!

Picture this, one third or one quarter, of the Earth is one big, giant island, and the rest of the Earth is ocean, five miles deep. I tried to imagine this world, spinning in space, with this almost circular island, and the rest of the Earth is water. I can't even imagine such a thing. You look at Mars, and you look at the Moon, and the various planets, and you get a sense of symmetry. Even though there's irregularity on them, and you see lines, essentially, one side of a given planet doesn't look different to the other side of the given planet. So, what would have caused this ? I get, that there were certain types of Dinosaurs on all the continents. I get, that the tectonic plates where the continental edges fit together, and they could have come together. But there must be an explanation, more sensible than that, that actually takes everything into consideration. And the explanation that I came up with, would seem to be the logical explanation, that the Earth must have been smaller. And that all this upper tectonic plate, was the covering of the whole Earth. Then as the Earth grew, the upper tectonic plates cracked and came apart, and then new land was formed underneath it. And now the new land is now cracking and spreading under the oceans. Daily , even now.

I thought, where are the scientists that are going to observe this ? I'm just an artist looking at it. OK, I love science, and I understand a lot, and I have studied science, but where were the scientists that were going to stand up and say, "Well, another explanation might be that the Earth grew". After all, Dinosaurs were awfully big. Gigantic. They might exist on a lower gravity planet, but not Earth now ! Dragon Fly's were as big as Eagles. How could they possibly fly in the air ? If gravity was what it is today, they'd never make it.

So there's lots of contradictions. And it turned out, back then, 32 years ago, some scientists actually did stand up,

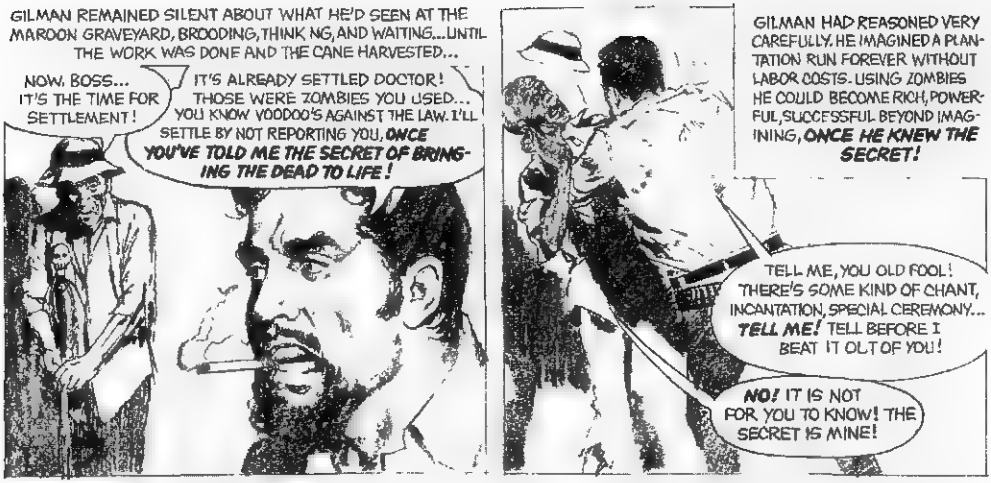
Frazetta: "My first love is comic art. Probably always will be. Men who've inspired me. Michael Salanga, Hal Foster— both truly great artists. My second love is drawing the female form. Can't you tell? Altho, some days I'd rather be playing baseball for the Yankees."

and they said, "Wow, this is actually more easily explained by the concept of the Earth growing". Well, those poor guys, they just got their a**s kicked. They got shot down by the scientific community. The scientific community said, "I don't care whether or not you think the continents fit together, how could the Earth grow ? ". Because that was the insanity, not the continents.

Ellison: "My work is writing. It's also my pleasure. I'm 35, and have this portrait on my wall; I keep getting younger, but the portrait is decaying hideously."

And so I thought about it, and I thought, "I'm not going to raise my hand". But then I thought, what's interesting about this is, everything makes sense, right up to the point where you go, "How could the Earth grow ? ". So, if everything made sense, all the other theories actually fit this better. And the more you examine it, the more they fit. Then, isn't the question, how could the Earth grow ? All the rest of it makes sense. Who could prove the Earth grew ? First of all, you have Physicists, saying, the Earth can't grow. But a Geologist, doesn't study theoretical physics - a Geologist doesn't study plate tectonics. A Geologist doesn't even study Palaeontology. He's not looking at the distribution of Dinosaurs, he's looking at Geology. So if he raises his hand, and his theory steps into other disciplines, he's pretty much going to get shot down. I thought .... It's going to take, someone who studies all the sciences. I don't think anybody can. Because you have a life, you go to school, you become good at something, then you get tenure, and you get to teach it, you become a High School teacher, or a college professor, or maybe work on a job, and of course, you can't say too many radical things .... Because, you're out of a job. So you're not going to say a lot of radical stuff, and beyond that, you're also not going to study everything. The Theoretical Physicist isn't going to study Geology. The Geologist isn't going to study Theoretical Physics.

If you talk to a Physicist, and you say, "Do you think rocks can grow ?", the Physicist will say, " Of course not. Rocks don't grow". But you go to a Geologist, and you say, "Do you think Rocks grow ?". The Geologist will say, "Well. I think you have to define 'grow' ". Certainly a crystal will grow, but it grows by adding on molecules or atoms of different material. Does it grow ? If you take that definition, it grows. If you take the definition, that matter's created. No matter can't, they say, "Stop right there" . Now I'm going to go back to the Theoretical Physicist, and you say, "Can matter be created ?". And the Theoretical Physicist will say, "Well, Um.... No". What we found, in the end, was, by definition, matter isn't created or destroyed. On the other hand, there's a transitional period, that was discovered in 1932, by a guy named Carl David Anderson, the youngest man to win a Nobel Prize, that in a vacuum space, with certain noble gases, cosmic rays will strike what seems to be nothing, and will create a


GILMAN REMAINED SILENT ABOUT WHAT HE'D SEEN AT THE MAROON GRAVEYARD, BROODING, THINKING, AND WAITING... UNTIL THE WORK WAS DONE AND THE CANE HARVESTED...
NOW, BOSS... IT'S THE TIME FOR SETTLEMENT!
IT'S ALREADY SETTLED DOCTOR! THOSE WERE ZOMBIES YOU USED... YOU KNOW VOODOO'S AGAINST THE LAW. I'LL SETTLE BY NOT REPORTING YOU, ONCE YOU'VE TOLD ME THE SECRET OF BRINGING THE DEAD TO LIFE!
GILMAN HAD REASONED VERY CAREFULLY. HE IMAGINED A PLANTATION RUN FOREVER WITHOUT LABOR COSTS. USING ZOMBIES HE COULD BECOME RICH, POWERFUL, SUCCESSFUL BEYOND IMAGINING, ONCE HE KNEW THE SECRET!
TELL ME, YOU OLD FOOL! THERE'S SOME KIND OF CHANT, INCANTATION, SPECIAL CEREMONY... TELL ME! TELL BEFORE I BEAT IT OUT OF YOU!
NO! IT IS NOT FOR YOU TO KNOW! THE SECRET IS MINE!

RAGE FLOODED THROUGH GILMAN, TERRIBLE AND UNCONTROLLABLE... ANGER THAT ONLY THIS SPINDLY OLD MAN STOOD BETWEEN HIM AND THE ANSWER. HE STRUCK THE DOCTOR. ONCE. THEN TWICE. THEN AGAIN AND AGAIN. YELLING AND PUMMELING, HIS LEATHER-HARD FISTS SMASHING AND TEARING INTO SOFT MUSCLE AND CARTILAGE...
TELL ME, BLAST YOU! TELL ME!
WHAT'S THE SECRET, OLD MAN?
WHAT...IS...IT?!!

UNTIL FINALLY, THERE WAS NO RESISTANCE...
NOW WILL YOU TELL ME, DOCTOR? DOCTOR? WHY DON'T YOU SPEA...OH, LORD! LOOKS LIKE HE'S... HE'S DEAD!
GILMAN BACKED AWAY IN HORROR FROM THE GROTESQUELY SPRAWLED OBEAHMAN, THEN RAN TO THE PLANTATION FOR TOOLS, HIS ONLY THOUGHT BEING TO GET RID OF THE BODY AS QUICKLY AS POSSIBLE.
GONE! MUST STILL HAVE HAD SOME LIFE IN HIM... CRAWLED AWAY!
B-BUT IF HE MAKES IT BACK TO THE MAROONS...THEY'LL BE AFTER ME... THEM, OR WORSE!

positron, and an electron. Then he'll go into this long explanation. By the time he gets two minutes into it, you want to shoot him ! On the other hand, he's just actually told you that matter can be created. If you go back to the Geologist, and you say to the Geologist, "Well, let's just say, that these atoms that are collecting on these rocks are causing these rocks to get bigger, then you create a machine, that mixes the matter, so that it becomes higher particle matter. So, can you use that stuff to make rocks grow ?". "Well, sure. Of course". Because, by attraction of crystals to each other... Then, in two minutes, you'll want to get a gun and shoot him !

Now, if you start putting these together. If you study these, there might actually be a theory out there, that will show how it's possible that, not only the Earth grew, but, all the planets grow, all Suns grow, all Solar Systems grow, all Galaxies grow, and the Universe grows. And in fact, there was no Big Bang, the Universe got here by growing. Matter being created, assembled, and here it is. And if that's the case, "Who turned the Off Switch off ? ". And then you go back to Tectonics, Pangea.

If the Earth grew, that upper tectonic plate, was the original upper tectonic plate, on a smaller planet. And at a certain point, you got this hard, upper tectonic surface. Then it cracked apart, and became all the continents. They didn't move. They didn't fly around the planet. They just sat where they were, and new cracks appeared, and pulled apart, which would mean that 'under stuff' is younger than the stuff on the top. The stuff under the ocean is no older than 200 million years old, and the stuff at the top, is about 2 billion years old. If that's all the case, you've really got to find someone that will study that. But you can't study it all the time. So, why don't you let him .... draw comics in the mean time !

And so he did it, and he drew comic books. Thirty five years later, he's got this book, and he's got this tape, and

Adams: I guess I'm really 3 different people . . . a quiet, serious student of good literature & art; also a guy who loves to draw pictures and convey ideas through the comic medium. The third Adams produces storyboards for television and illustrations for N.Y. ad agencies. Someday "all 3 of us" will work on a project we'll all enjoy."

he's going to get a lot of people angry ! But, you know ? We know something about this artist. He doesn't mind having people upset, and get angry, and make them think. He kinda likes it. In fact, that's one of the reasons you're talking to him now.

So .... Beyond that, I just did a book called, '**Monsters**', which has got the Frankenstein monster, Dracula, Vlad the Impaler and a Werewolf in it. Just released. Is pretty nice. At the back of the book, it shows a bunch of drawings that I've done for some Hollywood directors. That's pretty nifty. Make sure your local Comic Book has got some ! You'll have a good time reading it.

DC comics seem to be reprinting every **Batman** story I've ever done. What we're doing is, we're re-colouring them, to show that, maybe back in those days when NA was doing this stuff, he was actually thinking of the future. And maybe his stuff is still as contemporary, as work done today. And I'm working on another project called, '**Blood**'. And it's about a guy, who's blood has been infected by this alien from another universe, who is the forerunner of creatures who will invade our earth one day. It's a good story, I think, ... I hope.

I design rides for **Universal Park**. I designed the Terminator T2 3D ride. And I partially designed the Spiderman ride. I do a lot of work for advertising agencies. I'm a very busy puppy !

Anyone you know?

PC: A man of many talents !
NA: And , I have a good time, all the time.

PC: You're very lucky.
NA: I am very lucky. One of the luckiest people on earth.

One of the things I'm involved in here .... There's a fella named **Dave Cockrum**, who did the X-Men, for a while, after I did it. And Dave Cockrum is in not very good health. And the sad thing about Dave Cockrum, is that he gets no royalties, for the characters he created for Marvel. He's in bad shape. We're trying to get **Marvel** to recognise that he did create these characters at a time perhaps, when they weren't giving out royalties for doing this. Very shortly after that, they did. And so there are people who are getting royalties for creating characters for the X-Men, and Dave Cockrum is not one of them. Even though he created Nightcrawler, and a series of other characters. So we are having a 'discussion' over here. Trying to undo some of this .... It takes a little bit of my time. (Take a look at my web site : www.nealadams.com)

PC: Gosh. I very much appreciate your time. You've given me a lot of your time. Thank you !

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Neal Adams Warren Checklist

Creepy

14	Curse of the Vampire !	1967
15	The Terror Beyond Time !	1967
16	A Curse of Claws	1967
32	Rock God!	1970
75	Thrillkill	1975

Eerie

9	Fair Exchange	1967
10	Voodoo Drum !	1967
11	Frontis . Eerie's Monster Gallery	1967
53	Schreck: First Night of Terror!	1974
128	Avenger!	1982

Vampirella

1	Goddess from the Sea	1969
10	The Soft, Sweet Lips of Hell!	1971
30	Back cover. Luana	1974
44	Frontis.	1975

Spooky looks at The Goblin

Ok.. So you've read Creepy, Eerie, FM and Vampirella ? But what about some of the more unusual Warren offerings ?

... Like **The Goblin** ?

The Goblin

The Goblin featured in **The Rook #14**, published in 1982. The Rook #14, was in fact its last issue, but on the frontis carried an advertisement for the new The Goblin magazine. Describing, 'first the bad news...', the demise of The Rook, then , 'now the good news!', announcing the new The Goblin magazine.

The Goblin is described as an unassuming little ogre who possesses the body of anyone who recites the sacred chant from Phineas Smudge's book of necromancy. Wow ! It all sounds very good, but the end result was to prove strangely unsatisfying.

Eerie

Initially the Goblin appeared once in Eerie #71, in 1976, then **The Rook #12**, **#13**, then **#14**, and finally his own magazine.

The Debut

His first appearance, in **Eerie #71**, is heralded by a great **Sanjulian** cover. The story inside written by **Budd Lewis**, and illustrated by the wonderful **Jose Ortiz**. Something of a strange tale really, though probably his best. The time is difficult to place. Maybe the 1920's. A well dressed lady, and a silent grandfather **clock**, and out jumps The Goblin. A menacing figure indeed, superbly portrayed by Ortiz. His character ? Difficult to say. Not good. Not evil. The Goblin teams up with a good Samaritan, who saves him from a gun shot wound. She takes him home. He survives of course. And talks of a 'very special door'. That he searches for. His benefactor is wounded in a confrontation

with the local police, and they find there way – rather oddly – to another benefactors house. A door is mentioned. A very special **door**. Does The Goblin escape ? Find his way home ? Look out Eerie #71 to find out.

Bill DuBay

The Rook #12 sees the return, five years later. Now written by **Bill DuBay**, and ably illustrated by **Lee Elias**. However, times and The Goblin have changed. No one draws demons like Druz does. In The Rook #12, the Goblin is now a much more physically solid individual. He also talks, in a strange, stilted, almost upbeat, big city manner. And then The Rook gets involved. After all, it is his magazine. The Rook and his trusty side kick take a trip to the library, and do some research. Apparently the Goblin has been around for quite a while. Then, back in time they go. Devil worshippers, police brutality, The Rook and The Goblin, and... that book. To be continued...

The Rook

And, with The Rook #13 and #14, it was. Again, **Bill DuBay** and **Lee Elias** take the stage. Not so much plot this time. Bishop finds the Book. Goblin fights Police. Goblin escapes. And a little, final, explanation about, that, book. The stories really do little more than to set the scene for the impending Goblin magazine. The first issue of which, appears two months later.

Tin Man

Each of the three issues was to follow a familiar format. A Goblin story, as well as **Tin Man** in #2 and #3, the colour insert, **Philo Photon and the Troll Patrol**, in all three issues. As were, **The Micro Buccaneers** and **Wizard Wormglow**.

Humour

Perhaps it's not hard to see why the Goblin didn't last. No doubt economics had a part to play. But if people won't

buy the product.....

Another Goblin adventure leaves a slightly hollow feeling. The story just doesn't gel, and the mix of humour and action, feels wrong for such an initially thoughtful character. The rest of the material, whilst well presented, feels like a cross between Creepy and Cracked. Not really deciding whether to have humour or horror, and without the sophistication of either. Harsh words perhaps. But the sense of satisfaction simply wasn't there.

The **Goblin #2** is much the same. Also introducing The **Hobgoblin**, a junior version of the Goblin. Sadly, The Goblin didn't feature a letters page. Feedback would have been interesting. Instead, was the **Goblin's Garrulous Gossip**. More like a page to plug up coming issues of the next Warren offerings. Made all the more sad perhaps, knowing that the end would very soon be in sight for the Warren world.

Gossip

In The Goblin #3, the final issue, Goblin's Garrulous Gossip raises some interesting points..... It would be **Eerie #135**, not **#136** that would be an all Steve Ditko issue. Steve Ditko it was, but all reprints. Also mentioned, was a new series, **Granny and the Limbo Men !**, though only one story, in Eerie #138 would be printed. Are there more ? And a plug for **Creepy #142**, with stories by Angelo Torres. '..ten of them never before **reprinted** !'. Until now !

Nino

Alex Nino gets involved in this final Goblin story. And does it show ! As usual, his work is breathtaking. The Lee Elias drawn Goblin 'on top' almost jars with the balance of the Nino work. For some, perhaps it worked. For others, probably not.

Although a fourth issue was advertised, it was never to be.

I hope you are happy wherever you are, Goblin.

THE GREAT FRANKENSTEIN FRAUD!

Everyone knows that Baron Victor Von Frankenstein created one of the most memorable monsters in horror history! But who remembers that his brother, Baron Philo T. Von Frankenstein, copied his sibling's original design to create a monster of his own? At left, is the one and only original Frankenstein monster! At right is Philo's shoddy imitation! Those with an eye as sharp as the good doctor's scalpel will be able to pick out six subtle differences between the two monsters! Those with eyes as dull as Philo's brain can find the answers on page 37.

Spooky

Spooky Interviews... T. Casey Brennan

T. Casey Brennan. 2004

Q. What did you read when you were young ? Comics, Poe, Jules Verne ?

TCB: Yes.

Q. When did you first learn about the Warren world, before you began writing for them ?

TCB: I had copies of FAMOUS MONSTERS when I was in grade school. I bought CREEPY #1 on the stands.

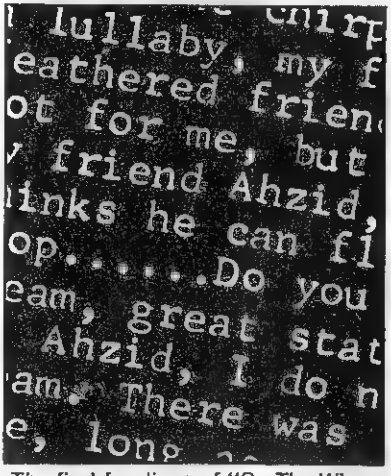
Q. What happened to the first script you sent to Warren ?

TCB: Amazingly, it was published. It was called "**Family Curse**" and appeared in a 1969 issue of EERIE.
Ironicly, sometimes I am described as a comic book writer from the '60s and '70s in comic convention program guides. Accurate, but only because of this story. It was drawn by Tony Tallarico, aka Tony Williamsune.

Q. Did you manage to influence which artist would draw your stories ?

TCB: No, though I tried. I tried in vain to have Warren publish a story called "**A Boy and His Aardvark**", drawn by Dave Sim, of later Cerebus fame. He rejected it, but it was published in a 1970s underground, POWER COMICS #1.

BEST SCRIPT
T. CASEY BRENNAN
FOR
"ON THE WINGS OF A BIRD"



The first few lines of "On The Wings of a Bird"—CREEPY #36, as they appear in manuscript. Author Brennan was presented with the Ray Bradbury cup for the surrealistic story, about a man in despair.

Q. Did you have to work to a deadline when submitting scripts, or was it very much an as-and-when process ?

TCB: With VAMPIRELLA, yes, and with "**Carrier of the Serpent**" in EERIE #38, which I created from a stat of a magnificent painting by Ken Kelley, who I am told is Frank Frazetta's cousin. But ordinarily, no.

Q. Did you meet any other Warren artists or writers at that time ?

TCB: Yes, I always met them at the annual New York Comic Art Convention at the Statler Hilton. But I built no lasting friendships there.

Q. When you submitted a story to Warren, was it used verbatim, or did it get changed either by yourself or someone at the Warren offices?

TCB: I was credited with a sequel to "**On the Wings of a Bird**", my Warren award winner from CREEPY #36. But thanks to a mix-up in the mails, the story was almost entirely written by Jim's staff, not by me. And I didn't like the story in the least.

Q. Is there a favourite T Casey Brennan Warren story of yours ?

TCB: Yes. "**Carrier of the Serpent**" from EERIE #38.

Q. Did you find it easy to visualise a story , before putting it down on paper in a script format ?

TCB: Yes, I was always very specific with my directions to the artist,

sometimes down to the "camera angle", as it were.

Q. What was James Warren like, if you met him ?

TCB: I'd really like you and the other fans to read my story, **CONJURELLA** MESSIAH: NECRONOMICON MONKS, about Jim and me at Cosmicon II in Toronto in 1973. It's published on the net at several of the numerous T. Casey Brennan fan pages.
(See,: www.spookyfanzine.com)

Q. You won the Ray Bradbury cup for best script (On the Wings of a Bird), presented at the 1971 ComicCon. What do you remember of that ?

TCB: That story was actually nominated for three awards, the other two being the best story category of the Academy of Comic Book Arts (given by pros) and Comic Art Fan Awards (given by fans). In both of the later cases, my Competion was a Spiderman story and a Green Lantern-Green Arrow story. If foget which won those other two, it wasn't mine. But it was an honor to be nominated.

Q. What are you up to currently ?

TCB: I am currently writing a series of autobiographical stories, all with CONJURELLA in the title, alleging my own, and my late parents' unwilling involvement in the JFK assassination.

Q. Finally, I read today, your, 'A Stranger in Hell'. A scary, disturbing, but also at times comforting story.

TCB: Good analysis! There was also "**Death of a Stranger**", preceding it, and "A Stranger in Eternity", a sequel.
THAT sequel, I liked.

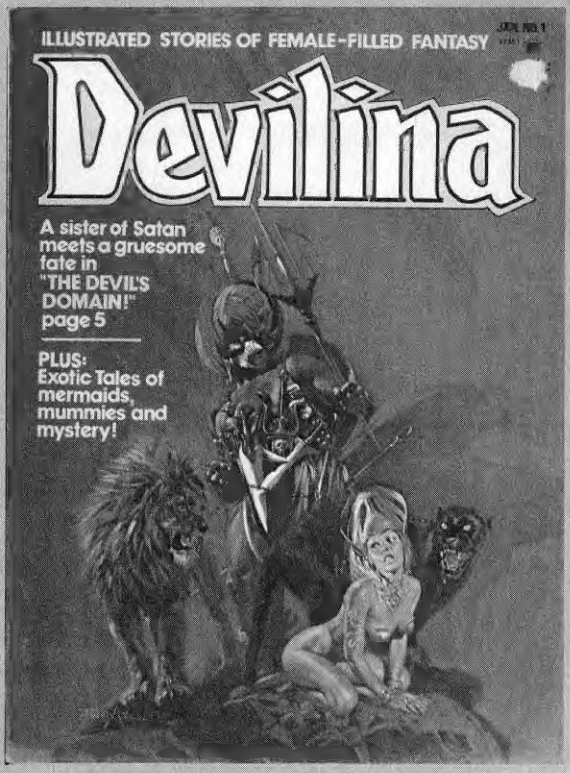
Thank You.

And ... Thank you for your time.

Spooky

T.Casey Brennan Warren Checklist

Creepy	31	Death of a Stranger	1970
	36	On the Wings of a Bird	1970
	37	The Cut-Throat Cat Blues	1971
	38	The Way Home!	1971
	42	Frontis. Creepy's Loathsome Lore	1971
		Escape from Nowhere World	
	43	Frontis. Creepy's Loathsome Lore	1972
	44	Frontis. Creepy's Loathsome Lore	1972
		The Last Days of Hans Bruder	
	45	Dungeons of the Soul	1972
	47	Mark of the Phoenix !	1972
	50	The Climbers of the Tower	1973
	61	Creepy's Catacombs. Isidro Mones biography	1974
	63	... A Ghost of a Chance	1974
Eerie			
	22	Family Curse	1969
	29	Strange Getaway	1970
	36	Frontis. Eerie's Monster Gallery	1971
	38	The Carrier of the Serpent	1972
		A Stranger in Hell	
Vampirella			
	5	Escape Route	1970
	17	Vampirella: ...Beware Dreamers!	1972
	18	Vampirella: Dracula Still Lives!	1972
	19	Vampirella: Shadow of Dracula	1972
	20	Vampirella: When Wakes the Dead	1972


ILLUSTRATED STORIES OF FEMALE-FILLED FANTASY
Devilina
A sister of Satan meets a gruesome fate in "THE DEVIL'S DOMAIN!" page 5
PLUS: Exotic Tales of mermaids, mummies and mystery!

The Great 'Cover' Fraud ?!

Devilina

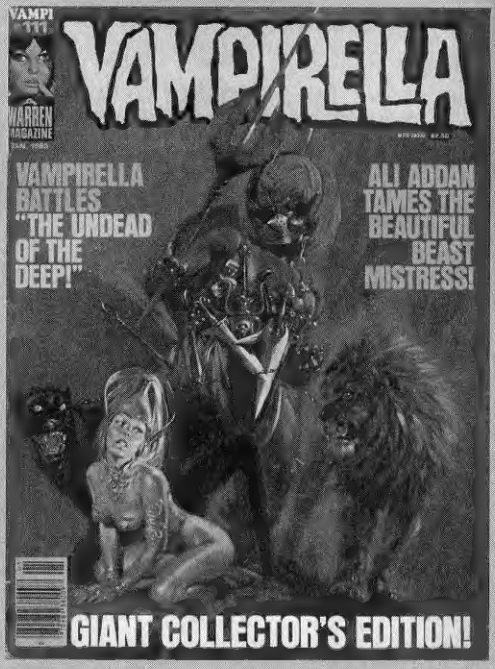
vs.

Vampirella.

In 1975, the Atlas magazine, **Devilina #1**, used this cover, painted by the artist **Pulojar**. Interestingly, in its editorial, probably by Jeff Rovin it speaks of Warren's '**Dube**'. Describing how, 'Dube will soon join the ever-growing line of **Atlas** superstars with his very own magazine !

I don't believe it ever happened. And Devilina ceased after two issues.

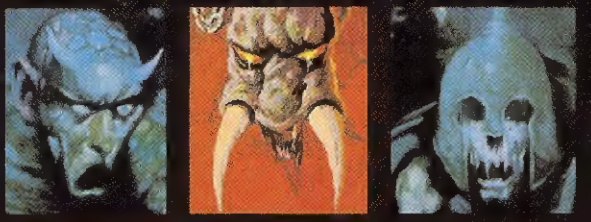
Some eight years later, in 1983, **Vampirella #111**, used the same cover, just one issue before its eventual demise. Apparently, the painting was 'flipped' before being used.

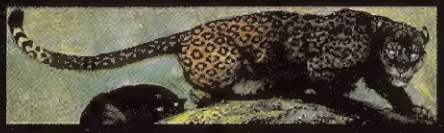


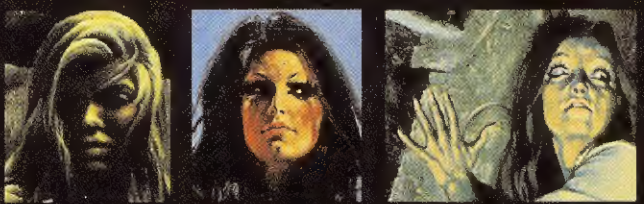
Cuti's Corner

The 'feel' of New York during those 'Warren times

I suppose it's pretty much the way it is today. My friend, Ernie Colon used to look up at the construction going on and would say: "When are they ever going to finish this place?" I remember getting together with Gray Morrow and friends every Thursday where we would meet at a bar and drink ourselves silly on pints of black John Courage Beer. Ernie was there as was Sal Amandelo and once Angelo Torres. The greatest fun was bumping into fellow professionals on the street like Vaughn Bodie or Bill Pearson or Berni Wrightson or Jeff Jones and getting together for lunch to share stories about what we were doing. We used to meet over at Jeff Jones or Roy Thomas' apartment once a month to swap stories. Neal Adams would attend these get togethers and I even convinced Woody to come with me once.







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